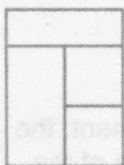


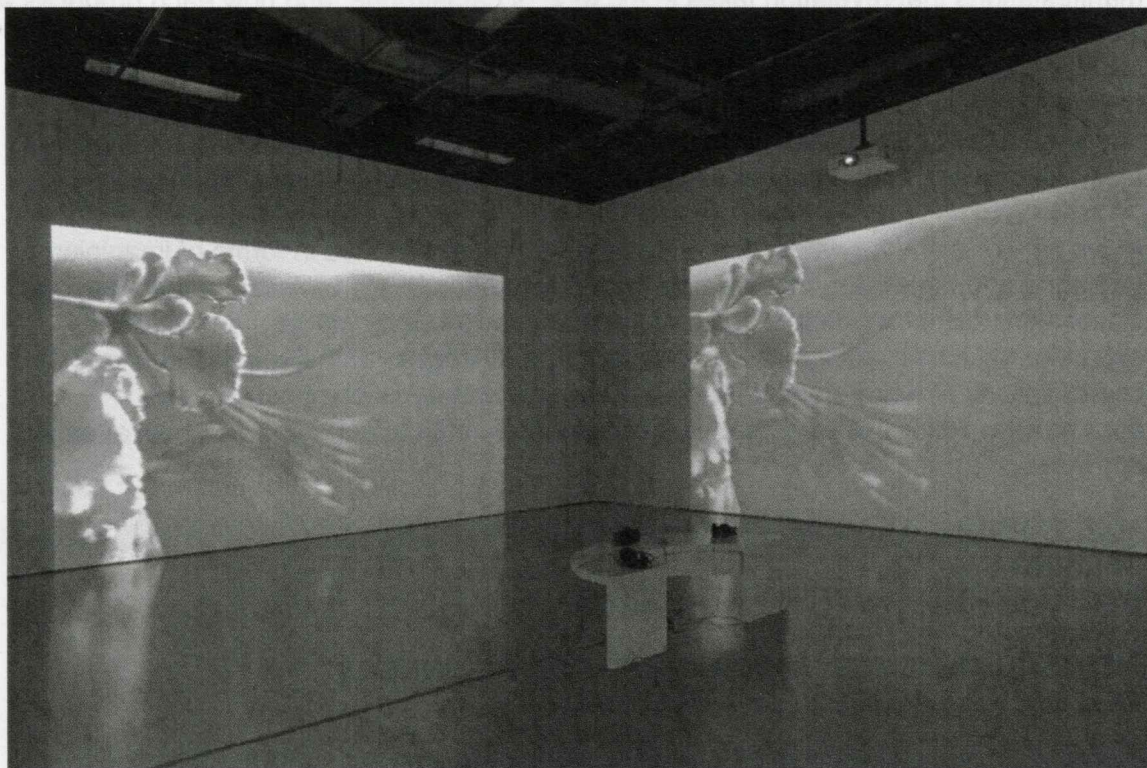
**LEONARD & BINA ELLEN
ART GALLERY**



FEBRUARY 5 – APRIL 4, 2020
IN THE NO LONGER NOT YET

Curator: Julia Eilers Smith

**Artists: Miryam Charles, James Nicholas Dumile Goddard, Rochelle Goldberg,
Fallon Simard, Malena Szlam and Syrus Marcus Ware**



Installation view of Miryam Charles, *Three Atlases* (2020) at The Leonard & Bina Ellen Art Gallery, Concordia University, Montreal. Photo by Paul Litherland

EXHIBITION FINAL REPORT

PROGRAMMING 2019-2020

Exhibition title: *In the No Longer Not Yet*

Artists: Miryam Charles, James Nicholas Dumile Goddard, Rochelle Goldberg, Fallon Simard, Malena Szlam and Syrus Marcus Ware

Curator: Julia Eilers Smith

Exhibition dates: February 5 – April 4, 2020

Opening: Wednesday, February 5, 5:30 pm – 7:30 pm

Note: Due to the pandemic, and following directives from the provincial government, the Leonard & Bina Ellen Art Galley had to close on March 14. The last three weeks of the exhibition programming of *In the No Longer Not Yet* was presented online.

EXHIBITION DESCRIPTION

In the No Longer Not Yet was operating on the premise that the apocalypse is not to come but ongoing. Shifting focus away from the familiar scenarios of planetary extinction, the artists in the exhibition were pointing to reconfigurations of our apocalyptic narratives, insisting that the end is plural, both occurring and having already occurred, and uneven in its distribution across time and place.

According to a biblical model, the apocalypse hinges on revelation, on visions of end times leading to an unveiling. Of interest in the exhibition were the different manifestations that revelation takes in the face of catastrophe, and how each produces a lens opening on ever-present yet unseen struggles, social dynamics, and histories. If secular cries of apocalypse are based on an end-of-world narrative, here the grouped artworks gesture to the task of bringing totalizing structures, bent on extraction, oppression, and dispossession, to their logical conclusion. They proposed endings that might lead to a reshaping of our sense of social cohesion and political agency.

In the No Longer Not Yet was featuring artists who are invested in forms of imagining, gathering and organizing that emerge from diverse processes of collapse, fracture, and dissolution. Combining fiction and documentary and working with film and video, experimental music, sculpture and installation, they engage with the conditions and contradictions of today's world. As they intervene within this composition, they approximate, record, and repurpose its fragmentary effects and push potential afterlives into view.

PUBLIC PROGRAMS AND SPECIAL EVENTS

OPENING

Wednesday, February 5, 5:30 pm – 7:30 pm

INDIGENOUS MEMES: A WORKSHOP FOR BEGINNERS

Thursday, February 6, 5:30 pm – 8:00 pm

Led by Indigenous video and meme-maker Fallon Simard, this workshop was providing an overview of his work and taught beginners how to use Photoshop and phones to create memes.

Simard introduced his meme series *Over-Researched and Under-Invested* examining 2SLGBTQQIA inequality and discrimination from the perspective of human rights, economics, and mental health. He also discussed the principles of *Zaakidiwin Inakinogewin** underpinning Anishinaabe specific solutions to the problems addressed in the series.

Fallon Simard's memes and videos capture the conflicts created by colonialism, land, politics, and capitalism. The Anishinaabe-Metis artist makes moving and still images as an embodied and visceral response to Indigenous identity that dispels current tropes of Indigenous art. By contrast, Simard investigates intensity and burden as products of injustice(s), human rights violations, and colonial violence. In his videos and memes, Simard illustrates bad feelings and harms from different Indigenous contexts to reveal new modes and effects of colonial-capital-racial policy. Simard's work mobilizes grief, intensity, and trauma as mitigation tools to colonial-capital policy

RESPONSE: RODNEY SAINT-ÉLOI

Thursday, February 20, 5:30 pm

In response to the exhibition, Rodney Saint-Éloi, writer, poet and editor at Mémoire d'encrier has devised a two-part proposal. One was a series of texts circulated every Friday during the exhibition and the other was a lecture at the Gallery titled *Geography and the Lexicon of Misfortunes*.

Poet, writer, essayist, publisher, born in Cavaillon, Haiti, Rodney Saint-Éloi is the author of fifteen books of poetry, among them *Je suis la fille du baobab brûlé* (2015, shortlisted for Le prix des Libraires and the Governor General's Award), *Jacques Roche, je t'écris cette lettre* (2013, shortlisted for the Governor General's Award). He has edited numerous anthologies. He published *Haïti Kenbe la!* in 2010 with Michel Lafon Publishing (preface by Yasmina Khadra) and *Passion Haïti* in 2016 with Septentrion (Québec) and 2019 with Grandvaux (Paris). He has realized numerous events, including *Les Bruits du monde*, *Les Cabarets Roumain*, and *Senghor, Césaire, Frankétienne*. He was awarded the prestigious Prix Charles-Biddle in 2012, appointed to the Académie des lettres du Québec in 2015, and named Compagnon des arts et des lettres du Conseil des Arts du Québec in 2019. He is the director of the publishing house Mémoire d'encrier, which he founded in 2003 in Montreal.

In Response, critics and scholars are invited to examine the gallery's exhibitions from the standpoint of their practice and research. Focusing on a suite of works, a single artist, the overall curatorial proposal or the exhibition design and taking on a variety of forms according to the guest and their approach, these critical readings set out alternate angles and reference points from which to return to the exhibition and the gallery's programming,

TOUR IN ARABIC

Wednesday, March 11, 6:00 pm

Commented tour and conversation on the exhibition in Arabic with educator Emma Haraké

ONLINE PRESENTATION

SKIN TONE : HOW WILL WE HOLD ONTO EACH OTHER PERFORMANCE

Wednesday, April 1st, 18, 5:30 pm

Skin Tone is the solo performance practice of James Nicholas Dumile Goddard. Skin Tone is saxophone, voice and electronics; is an exploration of possible futures; is a recapitulation of hi-stories erased; is an echo of free jazz both spiritual and harsh; is black. For this performance *Skin Tone* re-mixed and re-contextualized the installation piece *how will we hold onto each other* transforming the work from a spatialized to a

durational piece, this transformation highlighted the confrontational nature of the piece and elaborate on the linkages between the content and both distant and recent history.

James Nicholas Dumile Goddard (b. Nov. 14, 1986) is a Ndebele-Canadian sound artist, story-teller and experimental saxophonist. He currently lives and works in Montréal, QC. His work explores themes related to race, the speculative and economics. He performs solo, in the duos NYON & Platitudes and as part of the Egyptian Cotton Arkestra. His saxophone playing has been featured in recordings by indie rock outfit Ought and live with Godspeed! You Black Emperor. He's worked in community radio, concert promotion and non-profit administration – these experiences inform an interest in non-hierarchy within his creative practice. He currently works with Suoni per il Puopolo.

PUBLICATION

A printed brochure featuring an essay by Julia Eilers Smith was produced for this exhibition. The accompanying text is available online on the gallery's website.

Ways of Thinking on-line versions are available via the Gallery's website.

Handouts printed and distributed: French: / English:

PRESS REVIEW

Jerôme Delgado, "Contes et combats latino-américains dans les galeries" in *Le Devoir*, January 11, 2020

<https://www.ledevoir.com/culture/arts-visuels/570506/galeries-et-centres-d-artistes-contes-et-combats-latino-americains-dans-les-galeries>

Claire-Marine Beha, "Les expositions à visiter en février à Montréal" in *Baron MAG*, February 2, 2020

<https://baronmag.com/2020/02/les-expositions-a-visiter-en-fevrier-a-montreal/>

Kelsey Rolfe, "The Leonard and Bina Ellen Art Gallery offers a new take on the end of time | FEB. 5 – APRIL 4: *In the No Longer Not Yet* considers the idea of "enforced apocalypses" in Concordia University, February 4, 2020.

<https://www.concordia.ca/news/stories/2020/02/04/ellen-art-gallery-exhibition-offers-a-new-take-on-the-end-of-time.html>

Gabriel Beauchemin, "Je sors je reste" in *Journal de Montréal*, February 6, 2020

<https://www.journaldemontreal.com/2020/02/06/je-sors-je-reste>

Gabriel Beauchemin, "Je sors je reste" in *Journal de Montréal*, February 20, 2020

<https://www.journaldemontreal.com/2020/02/20/je-sors-je-reste>

Marie-Ève Charron, "Maintenant, les apocalypses, à la galerie Leonard Bina Ellen" in *Le Devoir*, February 29, 2020

<https://www.ledevoir.com/culture/arts-visuels/573828/maintenant-les-apocalypses-a-la-galerie-leonard-bina-ellen>

ATTENDANCE

Number of days open to the public: 28

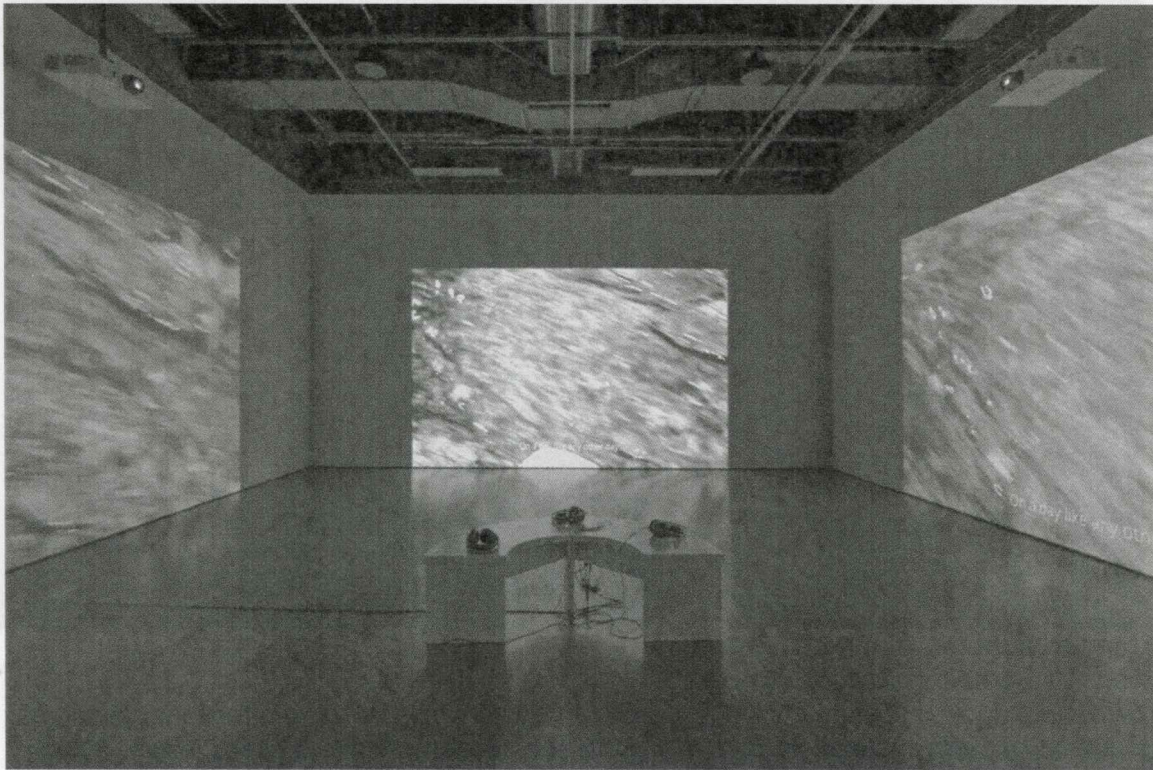
Total exhibition attendance, including events and public programs: 1 266

Total exhibition attendance, excluding events and public programs: 745

Total attendance for public programs and special events: 521

DOCUMENTATION & LIST OF WORKS

Photographic documentation Paul Litherland, Studio Lux © Leonard & Bina Ellen Art Gallery, Concordia University, 2020

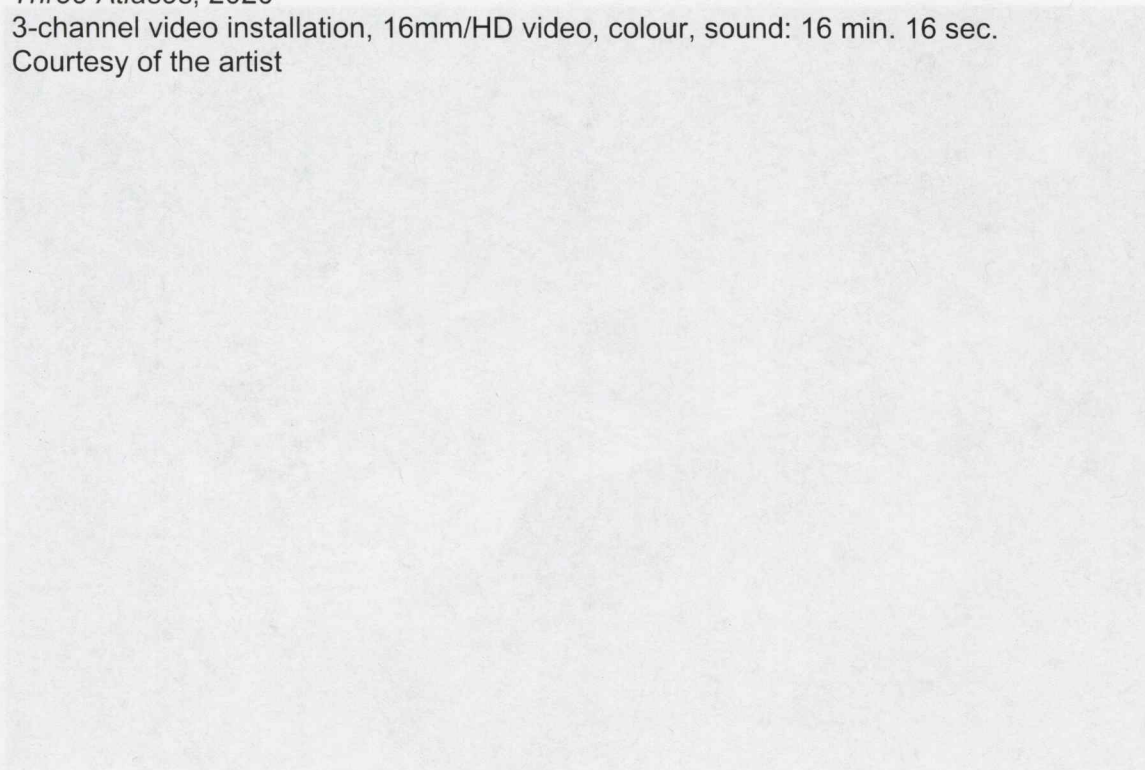


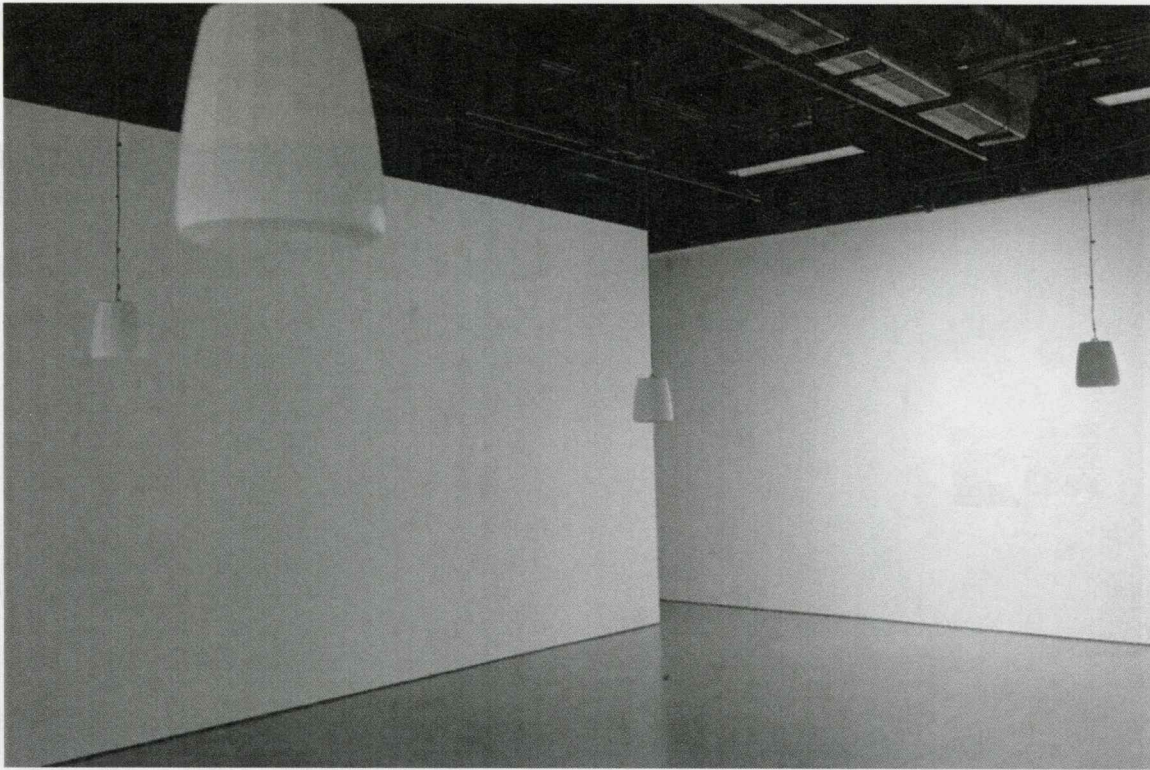
Miryam Charles

Three Atlases, 2020

3-channel video installation, 16mm/HD video, colour, sound: 16 min. 16 sec.

Courtesy of the artist



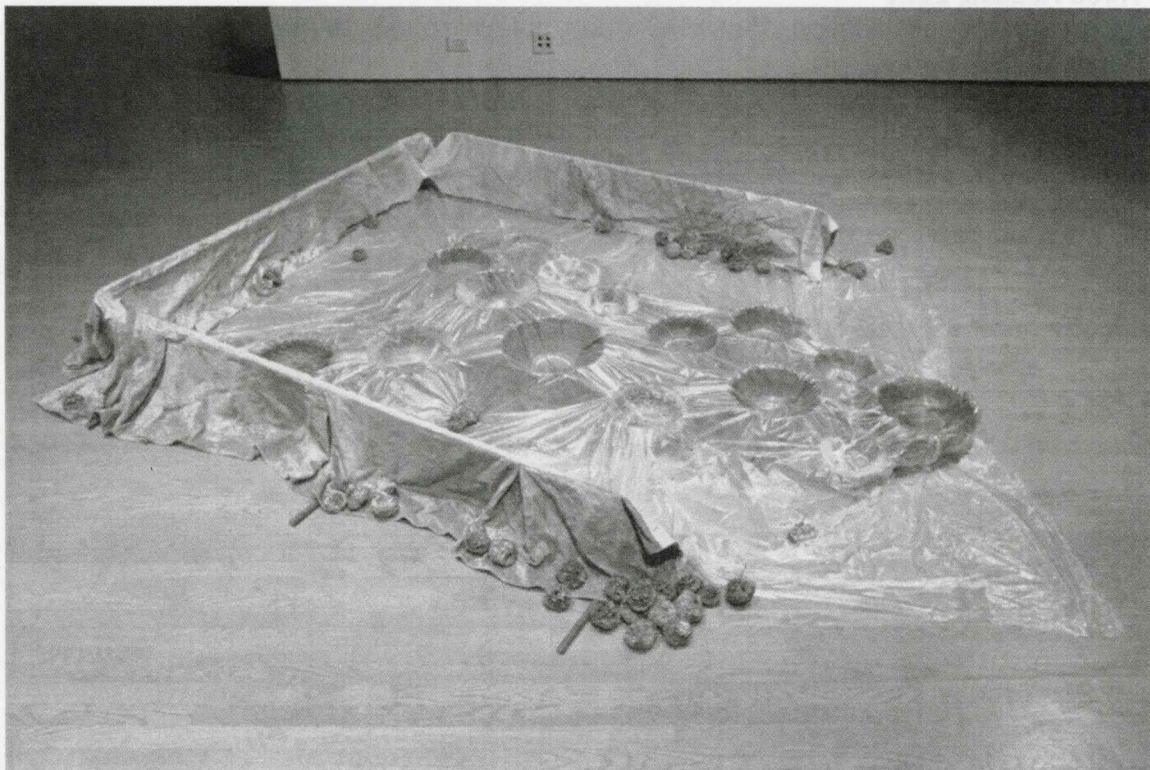


James Nicholas Dumile Goddard

how will we hold onto each other, 2020

5-channel audio installation for public address system and hanging directional speakers.
Duration of each audio segment: 31 min. 40 sec. (drone); 1 min. 53 sec.; 2 min. 3 sec.;
1 min. 33 sec.; 2 min. 15 sec.

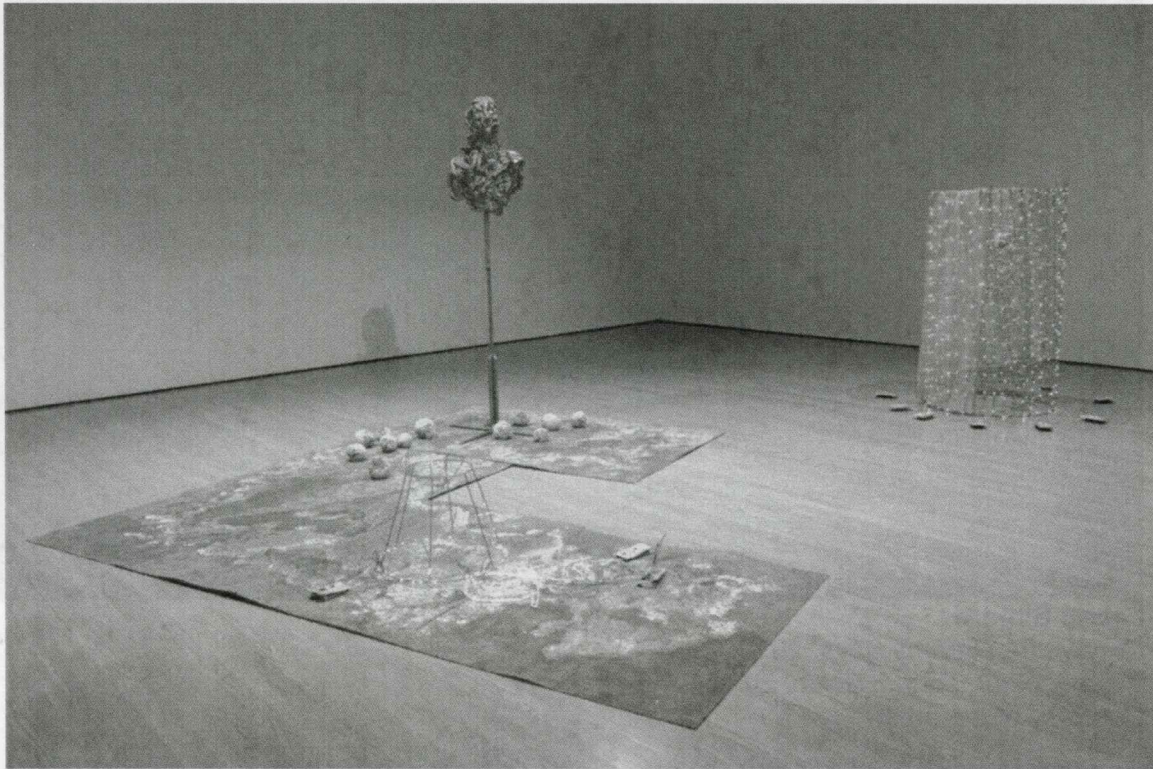
Courtesy of the artist



Rochelle Goldberg

Stomach, 2019

Glass bowls, water, cast bronze matches, celeriac, plastic sheeting, bed skirt, dispersion paint, polyester fabric, rebar
 31 x 300 x 224 cm
 Courtesy of Catriona Jeffries, Vancouver



Rochelle Goldberg (de gauche à droite)

Trigger: Towards everything they've ever wanted, 2019

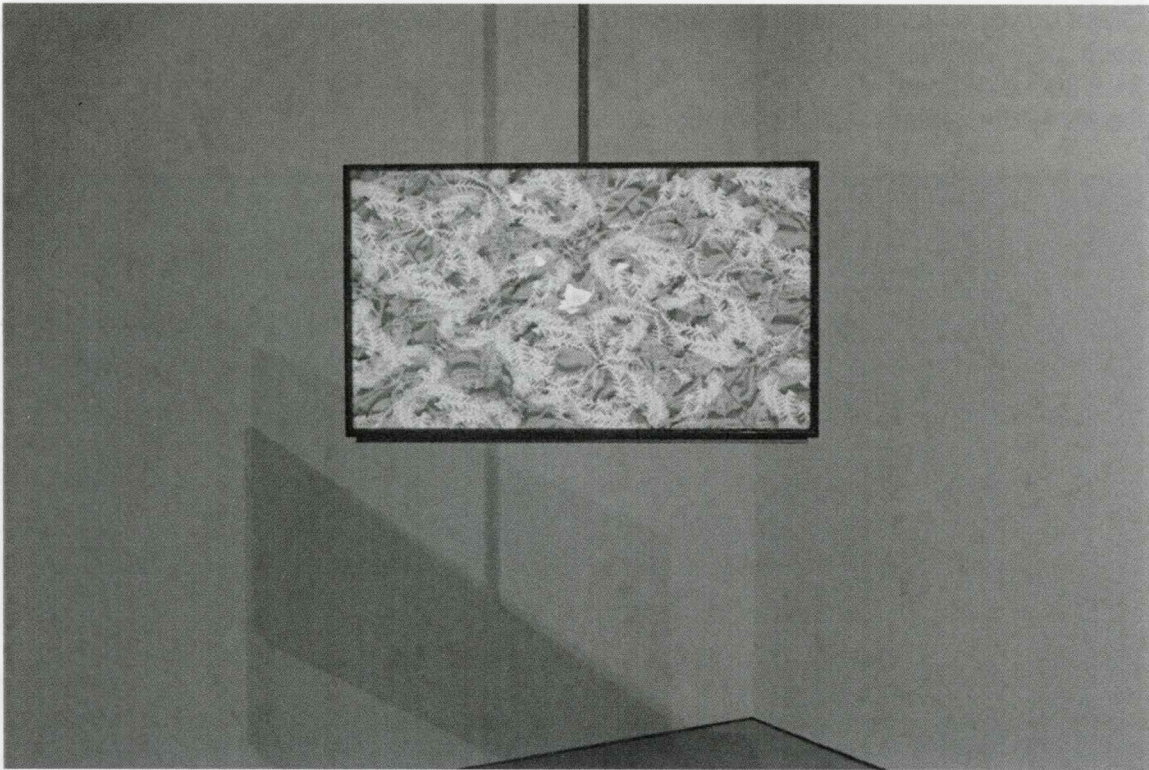
Ranch fencing, batteries, LED fairy string lights, polyester curtain, aluminum light switches, cast bronze matches, copper wire
 130 x 130 x 112 cm

Intralocutor: can you trigger the switch?, 2018

Brass light switches, cast bronze matches, dispersion paint, shellac, celeriac, chia, acrylic medium, steel, batteries, LED fairy string lights, polyester carpet, resin, glazed ceramic

182 x 276 x 279 cm

Courtesy of Catriona Jeffries, Vancouver

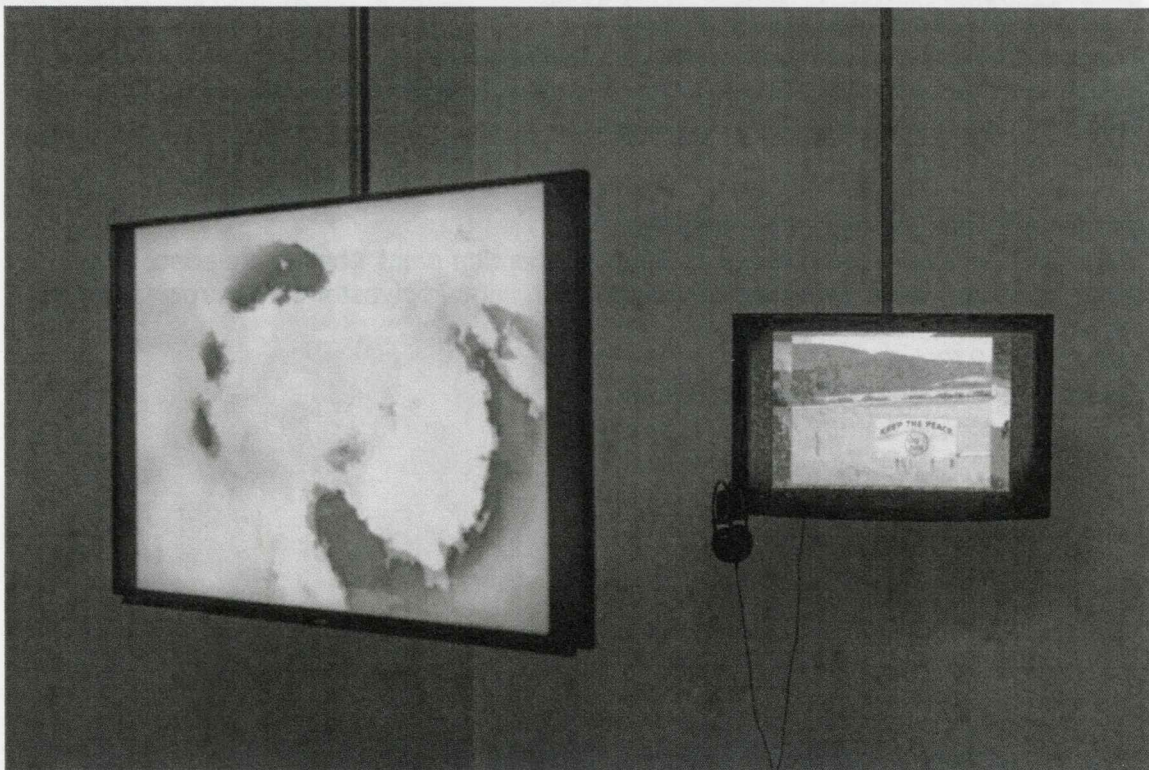


Fallon Simard

Prayers for Dreamy Boys, 2018

Video, colour, sound: 5 min. 20 sec.

Courtesy of the artist



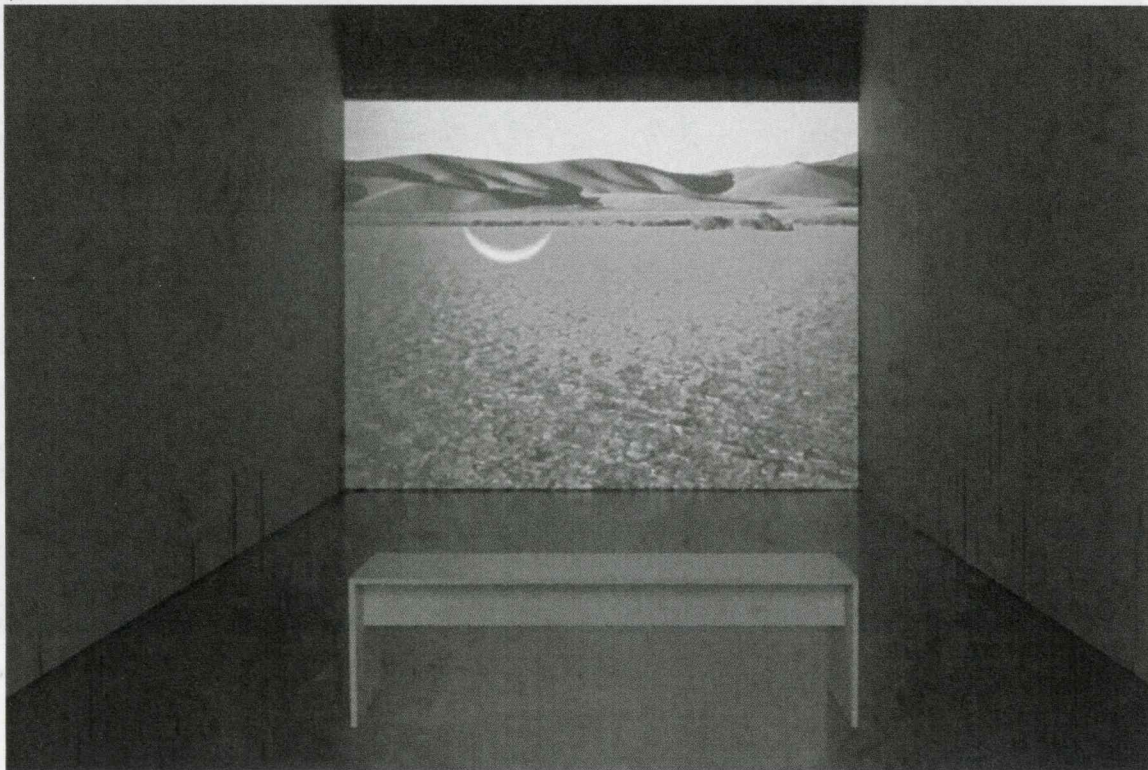
Fallon Simard (from left to right)

Connected To Air, 2016, video, colour: 3 min. 8 sec.; *Terra Nullius 2000*, 2016; video,

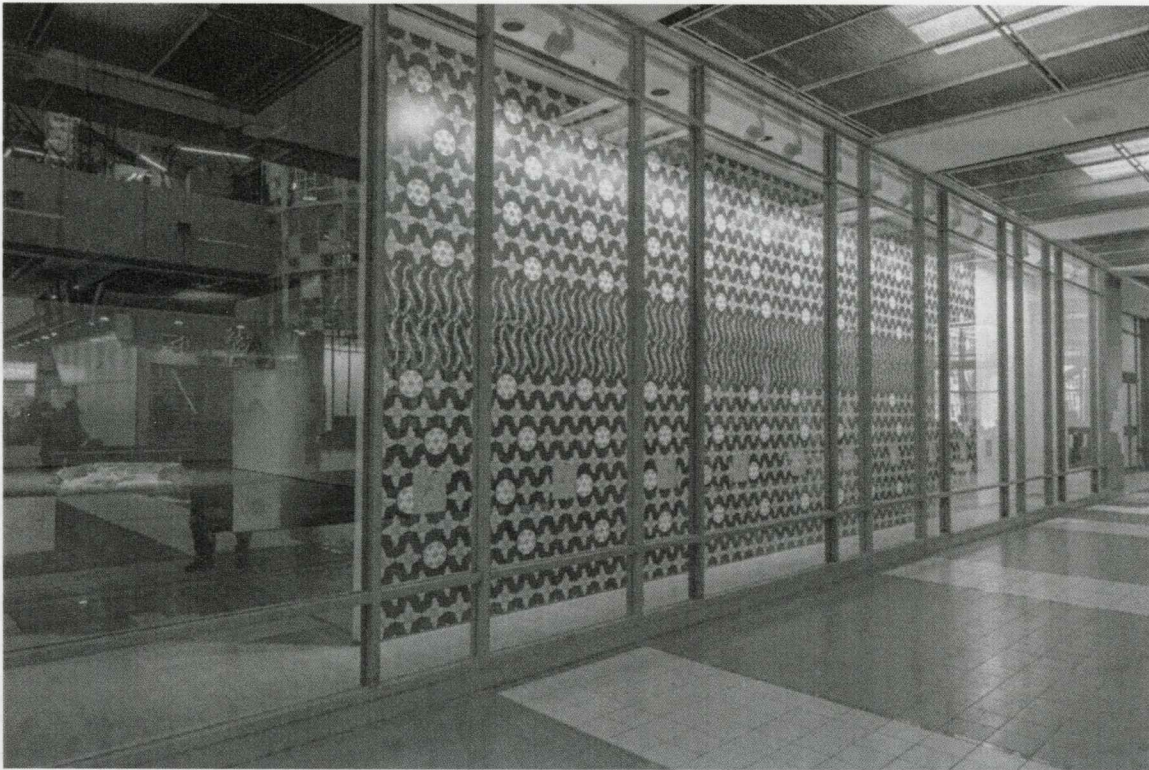
colour: 1 min. 7 sec.; *Mercury Poisoning*, 2016, video, colour: 1 min. 11 sec.; *Carbon*

Tax, 2017, video, colour: 1 min. 33 sec.

Land Becomes Ghost, 2016
Video, colour, sound: 1 min. 31 sec.
Courtesy of the artist



Malena Szlam
ALTIPLANO, 2018
35 mm/Video, colour, sound: 15 min. 30 sec.
Courtesy of the artist



Syrus Marcus Ware

Activist Wallpaper Series #3, 2020

Printed vinyl

400 x 1040 cm

Courtesy of the artist

FINANCIAL SUPPORT

Canada Council for the Arts, Conseil des arts et des lettres du Québec

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